MUSEUM NEWS

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TOLEDO MUSEUM OF ART

NOVEMBER - - 1909

TOLEDO MUSEUM OF ART - - TOLEDO, OHIO

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MUSEUM NEWS

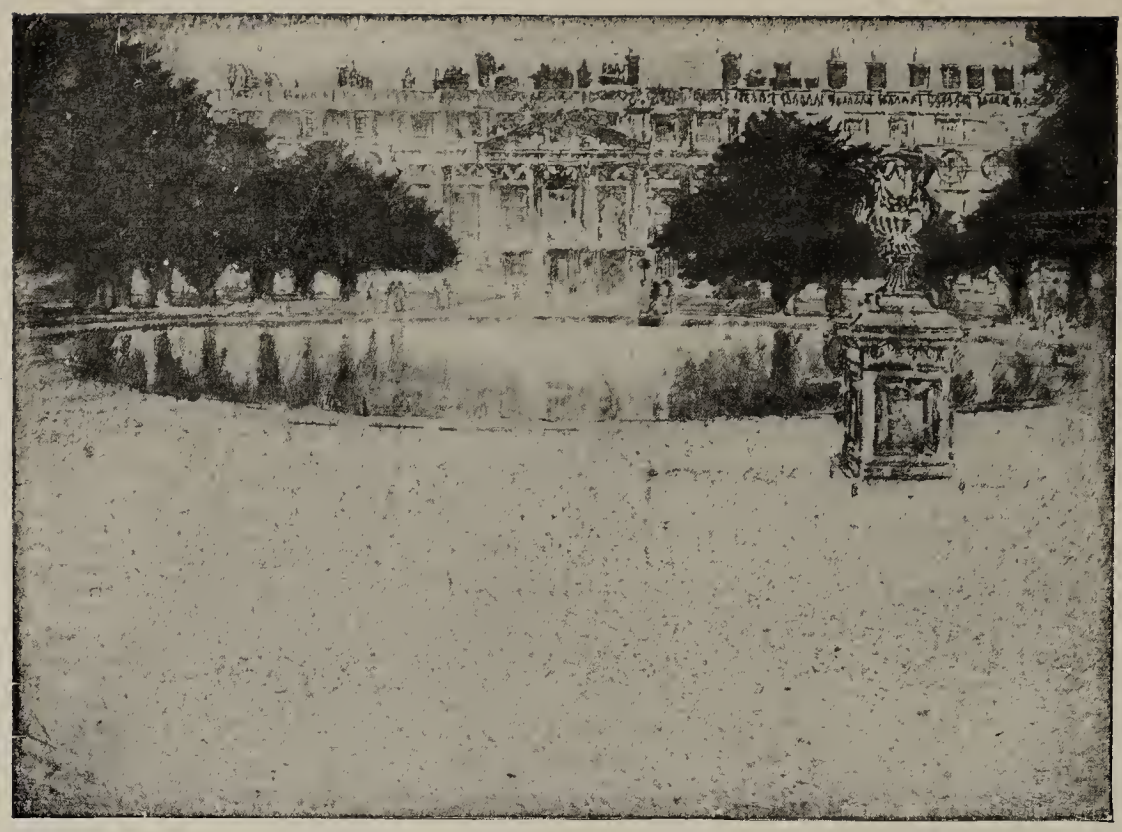
Vol. III No. 1 TOLEDO, OHIO November, 1909

THE JUNGFRAU C. C. CURRAN

HOW CHAS. C. CURRAN

Came to Paint the Jungfrau Owned by the Toledo Museum.

The Jungfrau, by Mr. Charles C. Curran, was presented to the Museum by the members of one of the art study clubs. This canvas is one of a series of the Jungfrau painted by Mr. Curran in 1906. The series contains a dozen or more canvases showing the grand old mountain under ever-varying conditions of light and atmosphere. The circumstances under which the pictures were painted remind one of the story told of an Irish foreman, who called to one of the workmen, saying, "Come here, Pat, while you're resting and give us a lift on this box." Mr. Curran went to Interlacken, at the foot of the Jungfrau, to rest after his arduous duties as commissioner of fine arts to the Paris Exposition. When assuming his duties as commissioner he found that he had left the tranquility of his studio to be thrust into a turmoil of political jugglery. He found that American artists were not getting a square deal, that those who had a pull were being pushed forward while those who sent their work solely on its merit were receiving but scant recognition. Mr. Curran made a strong fight which resulted in his downing the political ring and finally succeeded in securing just treatment for all Americans, pull or no pull. At the conclusion of this strenuous fight, he went to Interlacken for a much-needed rest. The call of the beautiful Jungfrau was too insistent and despite his resolution to do no work he was soon busy on a dozen or more canvases. The Jungfrau owned by the Toledo Museum is one of the results of Mr. Curran's rest cure. Last season this canvas was loaned to the Herron Art Institute, Indianapolis, for its exhibition of the work of American artists.



HAMPTON COURT PALACE

Mr. Curran was born in 1861 and spent his early years in Norwalk, Ohio. He has been awarded medals at the Atlanta Exposition, the Chicago World's Fair, the Pan-American Exposition and the St. Louis Exposition. In 1904 he won the Carnegie Prize for the best figure composition at the exhibition of the Society of American Artists. In 1905 he was awarded the first Corcoran Prize at Washington.

TEACHERS VISIT THE MUSEUM.

During the past month two large conventions of Ohio school teachers, the Northwestern Ohio Association and the Central Ohio Association, were held in Toledo. On both occasions the trustees of the Museum extended to the visitors invitations to visit the Museum. The hours of opening were extended on convention days to give the visitors all the time possible and hundreds of the teachers availed themselves of this opportunity to view the retrospective American water color exhibition, during October, and the Pennell and Poore exhibit during the present month. The visitors were delighted with the exhibitions and nearly everyone called at the office to express thanks for the thoughtfulness and kindness of the trustees, in extending the invitation which had added so much to the pleasure of their sojourn in Toledo.

THE GALLISON EXHIBIT.

During December, in addition to the water color exhibition, there will be hung at the Museum, a score of landscapes in oil by Henry H. Gallison. Mr. Gallison was awarded an honorable mention at the Paris Exposition in 1900, and a medal at the St. Louis World's Fair in 1904. The pictures in this collection have been gathered from his studio, from an exhibition at the Herron Art Institute at Indianapolis and eight examples will come from the Chicago Art Institute, where for the past month they have formed a group in an exhibition of representative American artists.

The Gallison pictures will remain at the Toledo Museum during the entire month of December.

JOSEPH PENNELL

THE PENNELL COLLECTION

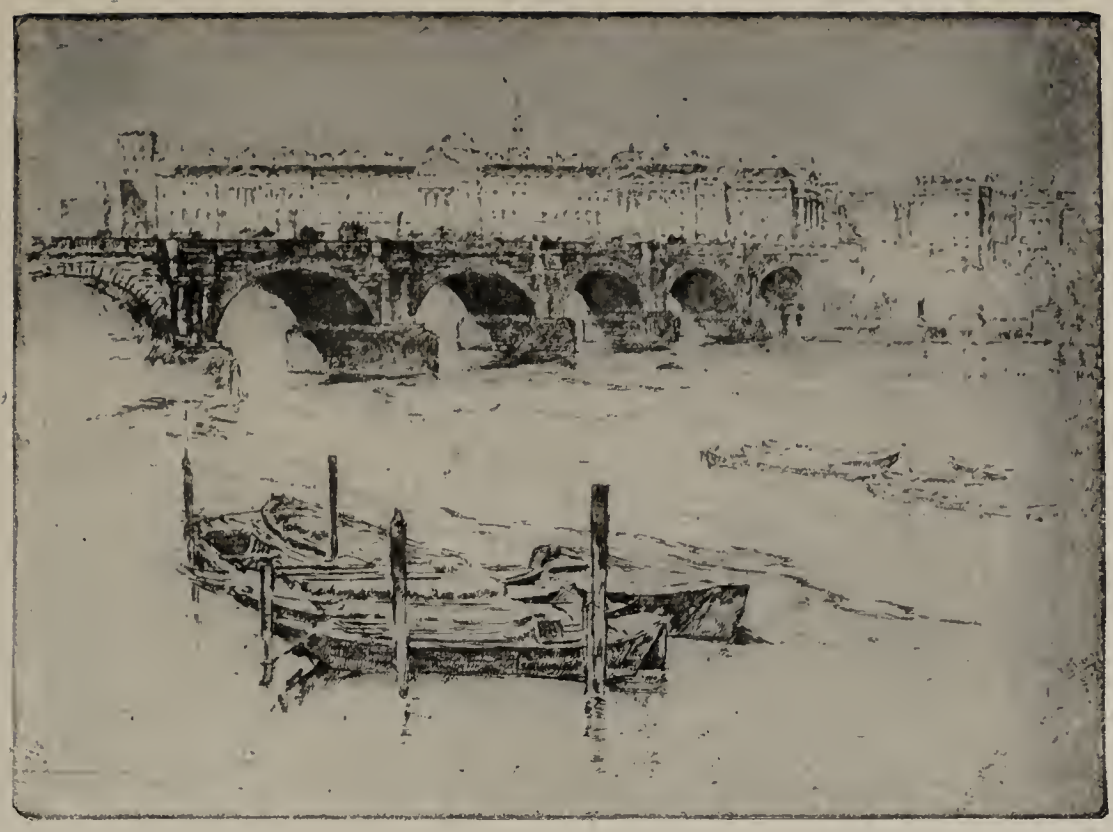
Of Etchings Lent by the St. Louis Museum of Fine Arts.

The collection of one hundred etchings by Joseph Pennell now hanging at the Museum should be seen by every Toledoan who wishes to be informed regarding the finest achievements in one of the most subtle and interesting mediums of artistic expression.

Joseph Pennell was born in Philadelphia, July 4th, 1860. In addition to being the foremost American etcher, he has achieved fame as a writer and illustrator. His work was awarded a gold medal at the Paris Exposition and he has been the recipient of many other honors. His work is familiar to the readers of modern magazines through his charming, illustrated stories of travels in quaint places. In collaberation with his wife, Elizabeth Pennell, has recently been published "The Life of Whistler" of whom Pennell was a close and life-long friend. Mr. Pennell will come to Toledo in February and deliver a lecture on Whistler before the members of the Toledo Museum of Art. In view of this important event, this collection of his work will be doubly interesting. The etchings now hung were purchased by the St. Louis Museum of Fine Arts and were loaned to us by that institution pending their installation.

The collection contains most of Mr. Pennell's French, Spanish, Italian, London and New York plates. All are beautiful and the last named series unusually interesting inasmuch as he has shown the skyscrapers of the metropolis to be full of artistic possibilities.

Regarding Pennell and his work, Frederick Keppel has written: "To have seen Mr. Pennell at work etching a plate is a thing to remember. He loves to depict the towering buildings of crowded city streets. Most etchers of such subjects would make a preliminary sketch on the spot and afterward toil laboriously over the copper plate in the retirement of their studios; but Mr. Pennell takes a far more direct course, and one which would disconcert almost any other artist. He chooses his place in the crowded



WATERLOO BRIDGE JOSEPH PENNELL

street, and stands there quite undisturbed by the rush of passers-by or by the idlers who stand and stare at him or at his work. Taking quick glances at the scene he is depicting, he rapidly draws his lines with the etching needle upon the copper plate which he holds in his other hand, and, what to me seems an astonishing tour de force, he never hesitates one instant in selecting the exact spot on his plate where he is about to draw some vital line of the picture, each line of it being a "learned stroke" such as Seymour Haden insists upon.

POOR CLEVELAND

With Only a Few Million Dollars For a Museum Still Waits.

It is a fact to be deplored that although Cleveland has for the last twenty years been in the possession of bequests, figuring up into the millions of dollars, for art museum purposes, through the apathy and apparently wilful neglect of those in charge of these funds nothing has been done in all this time to provide Cleveland with an art museum. This delay is a disgrace to Cleveland and to the memory of the men who left fortunes for the furthering of the project. Twenty years ago when the first legacy was made, Director Halsey C. Ives, of the St. Louis Museum, was called to Cleveland and consulted with regard to the erection of a proper building for the housing of art exhibits. Those who should have been interested then went to sleep and like Rip Van Winkle, have been slumbering on for a score of years. The trustees, who during all this period have been bound and gagged in interminable enswathements of red tape, have been roused to consciousness for a few moments annually to doze over some musty plans, whereupon they lapsed again into a blissful and comatose condition. Indications are again rife on this twentieth anniversary that something is finally going to be done. The world of art hopes that this is no mere rumor. A recent issue of the Cleveland Leader contains, under the caption, "Art Museum Delays," the following letter from a Citizen:

On March 23, 1909, Mr. Hubbell, of Hubbell & Benes, architects, spoke before the Chamber of Commerce as representing the Cleveland Art Museum trustees, and said: "We intend to begin work on the museum this spring. All equitable exchange of land has been agreed to by the city authorities and our trustees, and this proposed exchange will be presented to the council next Monday. As soon as that is passed we will begin actual work."

On the following Monday no mention of the matter was made at the council meeting. Hubbell & Benes' office said that it would be presented at the next meeting. On April 5 nothing was done. April 12, 19 and 26 have also passed in silence. We wonder why this is. Do the trustees wish to build an art museum? Are they using an organization of the dignity of the Chamber of Commerce to allay public discontent?

Twenty years have passed now since the first legacy. Are the preliminary problems of the Cleveland Art Museum harder to adjust than the problems of the Panama Canal? It has been claimed by these trustees that while large legacies were left, actual cash was not available. The Hurlbut estate, for instance, is still tied up; but the trustees said that if the council would ratify their agreement as to the land they would begin work this summer. Last fall they were quoted as saying that $750,000 could be used for the work. We think it is about time for "dirt to fly."

Mr. Henry C. Ranney, Mr. Herman A. Kelley and others are noted men. So have been some others who have been lax in respect to semi-public trusts. It has been said that some in control were rather old men, with many personal interests, who did not give this matter their active attention. Is it possible that half a million citizens of Cleveland have got to wait another twenty years without a museum, because a few noted, preoccupied men are in charge of funds left for the establishment of an institution which should be the means of bringing to flower the best that is in our city?

MUSEUM NEW

TOLEDO MUSEUM O ART

E. D. LIBBEY - - President
ROBINSON LOCKE - Vice-president
I. E. KNISELY - - Treasurer

EDITED BY GEO. W. STEVENS
Director of the Toedo Museum of Art

Vol. 3, No. 1 TOLEDO, O. Nov., 1909

EDITORIAL

Not long since, General C. M. Spitzer, who for many years has taken an active interest in art matters and who was one of the first trustees of the Toledo Museum of Art, in a letter to the Editor of the Blade, made the suggestion that in view of the generous contributions of land and money made by President E. D. Libbey, the new museum be named the Libbey Museum of Art. Since the publication of Gen. Spitzer's letter other communications of a same nature have been received. While these expressions of confidence and good will cannot be other than flattering to President Libbey still he has not for one moment at any time considered the possibility of allowing such a change of name to be made. The Albright Gallery of Buffalo, the Corcoran Gallery of Washington and the Herron Art Institute at Indianapolis are grand institutions but it is natural, bearing as they do the names of the men who have founded them that others do not feel at liberty to proffer assistance or do not recognize the necessity for so doing. The founder of the Corcoran Art Gallery has long since passed away and while the institution has an income sufficient to meet its expenses it has no means whereby to expand. The building is much too small for the present needs of the Capitol City of a great nation and where unlimited funds would be forthcoming for the upbuilding of the Washington Museum of Fine Arts, did it bear that name, there is no general thought or assistance given to the Corcoran Gallery which is Mr. Corcoran's monument and will so stand forever, commanding the respect of the multitude but failing to inspire in them the desire to contribute to a memorial which someother man has erected.

President Libbey's attitude in the matter of a name is clearly set forth in the following etxract from a recent report of the building committee to the trustees:

"Mr. Libbey feels that the best interests of the Museum require that it should be universally felt that this is the People's Museum and that he does not wish the kind suggestion of General Spitzer as to its renaming to be considered; it having been found repeatedly in other cities that museums named after individuals who have made large gifts to them are ever after lacking in other donors and in that general support and enthusiasm which gives most life to such institutions. While he will be at all times ready to do his full share toward the building and equipment of the institution, he feels that the best interests require that others should henceforth be more prominent than himself in such matters; for thus only will the utmost general interest and the largest gifts be secured. Thus much it seems best to say at this time; for the problem before us must be considered in the light of these views."

Within a few days the finance committee will send out notices requesting the last quarterly payment on the Building Fund. The committee to meet its obligations, must collect in round numbers about twenty-two thousand dollars early in December. Contributors to the fund have been prompt in meeting their payments as the notices have been sent out and it is hoped that this last call will meet with the same gratifying response, so that both the Finance and Building Committees can carry on their work with as little delay as possible.

In the present issue our members will find two pictures illustrating the progress which has been made on the new building. Even in its unfinished condition much of its final beauty is evident. The scaffoldings and the litter of stone and lumber, incidental to building, are naturally disfiguring, but notwithstanding these drawbacks, the building as pictured, is imposing and satisfying and proof that Toledo is soon to have one of the finest Art Museums in the United States.

THE NEW MUSEUM AS IT APPEARED NOVEMBER 13

THE HENRY R. POORE EXHIBIT

Of New England Landscapes Now Hanging in Our Galleries.

A collection of thirty-six oils by Henry R. Poore is at present hanging in our main gallery. The subjects are all New England landscapes in three groups, Fall, Winter and Spring. They are charming in subject, color and composition. Mr. Poore has developed a technique which in some mysterious way fills his canvases with the vibrant quality of out-of-doors and the poetry of the seasons under varying conditions of sunlight, mist, the tender coloring of early spring, the charm of snow-covered fields and the gay or gray aspects of autumn. Mr. Poore has set it all down well and no member should miss the exhibit during the remainder of the month.

Henry R. Poore, A. N. A., was born at Newark, N. J. He studied with Peter Moran, and at the Pennsylvania Academy of the Fine Arts in Philadelphia, the National Academy of Design, in New York, and with Luminais and Bouguereau in Paris. He was awarded a $2,000 cash prize at a Competitive Prize Fund Exhibition in New York City in 1888, and the same year received the Second Hallgarten prize at the National Academy of Design. In 1901 he received a bronze medal at the Pan-American Exposition, Buffalo, and in 1904 a silver medal from the Louisiana Purchase Exposition. Mr. Poore is an Associate of the National Academy, and a member of the Art Club of Philadelphia, the Philadelphia Sketch Club, the Salmagundi and Lotos Clubs of New York, and Instructor, Pennsylvania Academy of Fine Arts. He is a writer on art as well as a painter. His work on "Pictorial Composition," published in New York recently, explains the principles which enter into the making of a picture.

ARCHITECTURAL MEN INVITED.

When the Pennell exhibition opened early in November, the following letter, with tickets enclosed, was sent to all the architectural offices in the city:

"Dear Sir: There will be opened today at the Museum of Art an exhibition of the etchings of Joseph Pennell, including numerous architectural studies in France, Spain, England and his celebrated set of New York skyscrapers. Thinking that the young men in your office and the older ones too, for that matter, would find pleasure in viewing these prints, I am enclosing free admission tickets. The Museum will be open Wednesday evenings during the month, also daily from 9 to 12 and 1 to 5 o'clock and Sunday afternoons from 1 to 6. Trusting that your office will make use of the tickets, I am, in behalf of the trustees, Very truly yours, etc."

In view of the interest that the architectural workers would naturally take in the work of Mr. Pennell, it is needless to say that the invitations met with a hearty acceptance.

THE FOUR STORY BUILDING JOSEPH PENNELL

MR. AND MRS. JOSEPH PENNELL

The Biographers of Whistler to Lecture at the Museum.

In the month of February Joseph Pennell, the noted etcher and author, and Elizabeth Robbins Pennell, the eminent biographer, will come to the Toledo Museum of Art to deliver a joint lecture, "An Illustrated Evening on the Great Whistler, the Artist and the Man." The latest work of this talented couple, whose exquisitely illustrated travel stories have been features of the more important magazines of late years, is "The Life of James McNeill Whistler." The litigation over this book has established the fact that it is the Life authorized and planned by Whistler himself, based on material furnished by himself and his family. Mr. and Mrs. Pennell's intimate friendship and long association with Mr. Whistler gave them that opportunity of personal knowledge which no biographer who had only documents to work from could possibly possess. True of the book this is also true of their lecture. They speak with authority of Whistler as a man as well as with full appreciation of him as an artist. The great Whistler, so generally misunderstood during the early years of his career due mostly to the ignorance of those who had not yet been led to appreciate him, in his later years rose to the topmost crest of popularity, not however, without many brilliant battles the records of which illumine the brightest pages of the Victorian era.

Beyond a doubt the coming of Mr. and Mrs. Pennell to the Toledo Museum with Whistler for their subject will prove to be one of the most important events in the history of our institution.

THE NEW BUILDING.

A Short Outline of What Has Been Done Up to the Present Time.

The new building is well along as the two photographs taken November 13 and herewith reproduced bear evidence. A temporary roof is at present being constructed that the interior may be heated during the winter for the purpose of keeping out the frost and dampness. There have been some delays due principally to the frequent rejection of marble in cases where it did not realize the high standard set by the building committee and the architects. However when the building is finally finished it will be as near perfection as it is possible for human hands to make it. In the original plans the roof departed somewhat from strictly classic design. After considerable thought and study with the aid of full sized models, the building committee has decided to abandon the overhang and to construct a roof conforming to pure Greek ideals. The beautiful limestone court with its forest of monolithic columns has been entirely set and the exterior of the building is well on towards completion. Nothing however has been done on the interior, excepting the court other than completing the brick work dividing the various rooms and galleries.

The work thus far in hand, together with the payments for marble, limestone, granite, steel, etc., has taken all the funds contributed during the campaign of a year and a half ago. On the first of December the finance committee wil consequently make its call for the last quarterly payments which should be promptly met as the entire amount is now due the contractors. Thus far $78,000 has been received leaving a balance of

NEW YORK STOCK EXCHANGE JOSEPH PENNELL

PRESENT APPEARANCE OF ENTRANDE TO NEW MUSEUM

$22,000 to be collected during the first week in December.

A considerable additional sum will be required to complete the building which it is hoped may be finished and occupied by October next, and as soon as bids can be received, within the next six weeks, an estimate will be reached determining the amount necessary for the completion of the building whereupon the finance committee will devise ways and means for the immediate letting of all contracts necessary for the completion of the building which when finally opened will rank with the finest structures of the kind in the country notwithstanding the fact that its final cost will be far below that of museums of art in other American cities, with the exception perhaps of the Indianapolis museum.

OUR LECTURE COURSE.

Elsewhere in this issue mention has been made of lectures to be given during the season by Mr. and Mrs. Joseph Pennell and Miss May Morris, in addition to these lecturers, Miss Florence A. Stone, who for many years has been delivering lectures in Athens, Greece, will visit the United States during December and January and will lecture at the Museum either on Athens or Crete.

During the season the author-artist, Herbert W. Faulkner, will lecture on Venice and Toledo, Spain.

With such excellent attractions we will feel the need of a comfortable auditorium which will some day be ours.

A DECEMBER EXHIBIT.

Selected Work from the American Water Color Society's Exhibit.

Next month there will be hung in our galleries the annual exhibition of water colors by modern American artists. The two hundred pictures to be shown were selected from last spring's annual exhibition of the American Water Color Society in New York City. Among the exhibitors are Robert F. Blum, Colin Campbell Cooper, Charles Warren Eaton, Edward Dufner, Ben Foster, Elizabeth Shippen Green, Childe Hassam who sends four pictures, John La Farge, who will send eight, Joseph Pennell, who will be represented by four water colors of unusual interest, following as they will the collection of etchings, George Henry Smillie, Jessie Wilcox Smith, Ross Turner, W. Granville Smith, and a score of others of equal note. The exhibition has been shown at the St. Louis Museum of Fine Arts during the summer and during October was the attraction at the Albright Gallery, Buffalo.

Our water color exhibit of last month, when we hung the private collection of Mr. G. H. Buek, of Brooklyn, was retrospective in character inasmuch as it included the works of American water color painters from the year 1811 down to the present time. It was interesting historically as well as artistically. The exhibit which comes next month will possess an interest of its own, inasmuch as it will show the current work of the men of today.

PONTE VECCHIO — JOSEPH PENNELL

MUSEUM NOTES.

Mr. Frank Collins has sent the finance committee fifty dollars towards the new building fund.

During March there will be hung a collection of Venetian pictures by Herbert W. Faulkner.

Director Wm. Henry Fox, of the Herron Art Institute, Indianapolis, visited the city early in the month to view the new building and to act on the Photographic Salon jury.

Director A. H. Griffith, of the Detroit Museum of Art and Assistant Director Clyde Burroughs looked over the new building last week and were dined at the Tile Club.

The charming portrait of Little Ann Seton by Funk, exhibited at the Museum last season, was reproduced as the colored frontispiece in The Century magazine for September.

An exhibition of the works of Edward W. Redfield whose salon picture this year was purchased by the French government for the Luxembourg, will be held at the Toledo Museum of Art during February.

On Wednesday, November 10, at the Y. W. C. A., Mrs. George W. Stevens gave a talk on the work of the art department of the Women's Clubs of Toledo before the Ohio Federation of Women's Clubs.

During the past month Mr. Halsey C. Ives, director of the St. Louis Museum of Fine Arts, accompanied by his daughter, visited Toledo to see the new museum and were guests of Director and Mrs. Stevens.

On the third Wednesday of each month Mrs. Stevens will give an informal talk on the history of art at the Museum. These talks are arranged for the members of all the federated clubs of Toledo and for the members of the Museum. On Wednesday, October 20, the subject was Tintoretto and the colorists of Venice and November 17, the subject was Whistler.

The first Business Girls' Night of the season was enjoyed at the Museum of Art, Monday evening, October 25, when the girls busy during the day at various occupations, viewed the water color collection and the work of the Chicago Water Color Club. Light refreshments were served and Mrs. Stevens gave a short talk on the American painters in the exhibition. Business Girls' Nights will be held monthly during the season.

MISS MAY MORRIS

Daughter of William Morris to Lecture at the Museum.

During January, Miss May Morris, daughter of the poet and artist, William Morris, will come to the Toledo Museum of Art for the purpose of delivering a lecture on "Historic Costume." Miss Morris will be in this country for about six weeks and will appear on the lecture platform in only a few of the larger cities. Miss Morris was a co-worker with her father and during his life had charge of the designing and most of the work in the embroidery department of the famous Morris Shop. Her association with her father and the great men of the pre-Raphaelite school would alone make her an interesting woman, notwithstanding the fact that she, herself, is an artist and a writer of unusual note. This and other lectures at the Museum are free to members and their families. We will admit non-members if there is room upon the payment of fifty cents.

AN EDITORIAL

From the Photo-Era of Boston Regarding Toledo Art Activities.

The Photo-Era Magazine of Boston for December has the following to say editorially regarding the Sixth American Photographic Salon recently assembled at the Toledo Museum of Art:

"The annual picture display, fostered and conducted by the American Federation of Photographic Societies, is the only important collection of an international character, which is accessible to the general public. If it does not fully meet the expectations of its projectors, it is because the support accorded it, from year to year, has not been uniformly efficient although always conscientious and well meant. Even in larger organizations executive boards do not always realize the maximum hopes. The story of the American Salon is one of varying success, for the officers have not always developed the necessary energy, influence and tact. This year's Salon is characterized by an exhibit of unusually high artistic merit, and this happy result is due, very largely, to the prestige of the president, George W. Stevens, director of the Toledo Museum of Art. Being professionally identified with the fine arts—painting, sculpture, etc.—Mr. Stevens adopted the artists' standard and even his jury consisted of art educators and professional artists—all men of ability and accumulated experience. Small wonder, then, that this year's pictures excel those of previous years in respect to actual artistic merit, and their number, two hundred and fifty, evinces wise discrimination. While the number of prints shown this year is relatively small, the circuit is the largest ever attained. Besides, the Salon will be on view in the principal art museums of the country. The Federation is to be congratulated."

THE PHOTOGRAPHIC SALON

Of America Assembled and Judged at the Museum.

It will be remembered, perhaps, a year ago that the headquarters of the American Federation of Photographic Societies was transferred from Chicago to the Toledo Museum of Art, upon the election of the following as officers: President, George W. Stevens; vice-president, John F. Jones; secretary, C. C. Taylor; treasurer, George W. Beatty. The work of the Federation is to conduct an American Photographic Salon, which goes the rounds of the various Art Museums and important cities of the country, showing the work of both foreigners and Americans. Few realize the artistic possibilities of the camera when in the hands of a real artist. The world of art however has awakened to the fact that the artist with the camera can record quite as beautiful contributions to current art as can the man who expresses himself with the brush, the pastel or the etcher's needle.

ST, PAUL'S JOSEPH PENNELL

ENTRANCE HENRY VII CHAPEL JOSEPH PENNELL

It is to foster and properly present the best efforts of the world in this direction that the Federation is conducted. Twelve foreign commissioners in Europe look after the collecting of work in their respective countries. These prints, together with those of the American contributors, arrived in Toledo during the month of October when the following jury assembled at the Toledo Museum to pass judgment thereon:

WILLIAM HENRY FOX, Director Herron Art Institute, Indianapolis; Secretary Department of Fine Arts, St. Louis Exposition.

A. H. GRIFFITHS, Director Detroit Museum of Art, a frequent lecturer before photographic societies on art topics and an honorary member of the Photographic Association of America.

JOHN C. JOHANSEN, pupil of Whistler; exhibitor Paris Salon; awarded medal St. Louis Exposition, 1904, medal Society of Chicago Artists 1904, Prize Purchase Chicago Municipal Art League 1903; awarded Young Fortnightly prize 1903.

PARK ROW JOSEPH PENNELL

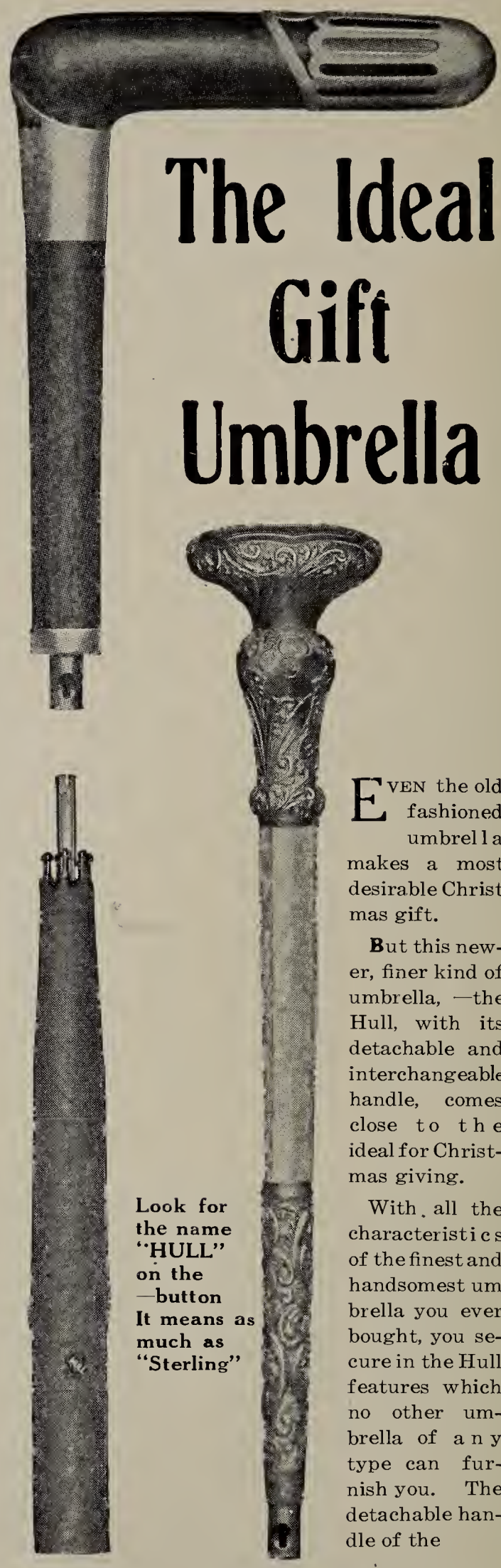
EDMUND H. OSTHAUS, painter of landscapes and animals, studied at Royal Academy Duesseldorf, pupil of Christian Kroener, exhibitor American Water Color Society; member Society of Western Artists.

GEORGE DA MADURO PEIXOTTO, studied in Dresden at Royal Academy; in Paris at Julian Academy and under Meissonier and Munkascy; exhibitor in Paris Salon since 1882; is represented in the Corcoran Art Gallery, Washington, D. C.

GEORGE W. STEVENS, Director Toledo Museum of Art; member Society of Western Artists.

It was an excellent jury of which the Photo Era of Boston had the following to say:

"Below are given the names of the gentlemen who will compose the jury to judge the entries for the Sixth American Salon. A careful study of the list will reveal men who have helped to make art history; who, through their natural ability, hard study and consistent work, have added, in no small degree, to the riches of the artistic sense, and who have always elevated art and have made its study popular and appreciable. They are artists who will do much to elevate the Sixth Salon; make that event historical, as well as give it the dignity it deserves. Their selection was the result of much thought, as it was felt that a jury of breadth, of sound art principles and keen faculties, was needed, and the present officers of the Federation are joyous in what they feel to be a jury whose decisions will meet with popular approval. Each print submitted the Sixth Salon will



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TOLEDO, OHIO

THE TIMES BUILDING JOSEPH PENNELL

be placed before the jury and each print will be judged solely on its artistic qualities and its individual merit as a picture. This surely will appeal to artistic workers as sound business sense, as well as make the Sixth Salon an artistic triumph."

Out of the thousands of prints submitted, two hundred and fifty were finally selected by the jury and the Salon was sent to the Herron Art Institute at Indianapolis, where it opened for a month on November 6. During December it will go to Philadelphia, in January it will be shown at the Carnegie Institute at Pittsburgh, during February at the Art Institute Chicago, then to St. Louis St. Paul, Racine and other cities reaching Toledo for exhibition in May. Many cities have asked for the Salon including Boston, Denver, Buffalo, Minneapolis, Jamestown and Portland, Oregon, but as the foreign prints must be returned in the spring there will not be time to accommodate all those who have made requests.

STUDYING JAPANESE ART.

The Athena Society is devoting the present season to the study of Japanese Art. The first meeting of the season was held at the home of Mrs. George W. Stevens, early in October, when Mrs. Stevens outlined the year's work. Also at this meeting Mrs. Stevens was re-elected president, Mrs. Kate Brainard Lamb, vice-president, and Mrs. A. B. Tillinghast, secretary and treasurer. On November 1, the Society met at the home of Mrs. L. L. Barber and listened to a paper on "The History of Japanese Art before the Fourteenth Century," by Miss Cooper. The next meeting will be held Monday, December 6, at the home of Mrs. W. W. Ainsworth, when Mrs. B. A. Stevens will take up the art of the Japanese of the seventeenth century.

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NEW MEMBERS.

At the time of our last annual meeting we had 611 members. Since that time we have secured 74 new members, bringing the total membership up to 685. We hope to pass the seven hundred mark long before the next annual meeting in May. Old members can help by sending in names of those who ought to join. Following is a list of the new members:

J. F. Sanders,
Beard & Beard,
Abe Koch,
H. S. Thalheimer,
N. C. Wright,
H. H. Kiel,
C. C. Corwin,
Frank H. Geer,
Charles L. Luck,
Thomas N. Bierly,
London Wallick,
G. G. Fenneberg,
W. M. Yeasting,
D. Minard Shaw,
George P. Waldorf,
M. V. Kelly,
J. C. McKisson,
Thomas A. DeVilbiss,
A. P. Harsch,
Miss Georgia Huston,
Miss Grace McClean,
Mrs. James Cummins,
Mrs. Letitia B. Luce,
Thomas M. Hills,
F. N. Tisdel,
A. Beesch,
Thomas P. Day,
C. V. Skinner,
F. Yesbera,
W. G. Clark,
Mrs. L. B. Allabach,
T. B. Fogg,
Rev. E. Bourner Allen,
P. F. Whalen,
Mrs. John C. Clarke,
F. P. Lipe,
Mrs. W. W. Bolles,
George E. Hardy,
Miss Charlotta Cipriana,
Miss Mary J. Lanier,
Mrs. John Hamilton,
Mrs. H. C. Chappel,
Mrs. Thomas Delaney,
Dr. William B. Guitteau,
Morton D. Teal,
J. Ellery Eaton,
E. W. V. Kuehn,
A. L. Spring,
James A. Dailey,
Mrs. William Kline,
Mrs. Joseph Cummings,
E. E. Arnsman,
James Harrington Boyd,
John Magee,
A. H. Merrill,
George W. Boos,
Mrs. James S. Brailey, Sr.,
F. S. Rockwell,
William M. Gorman,
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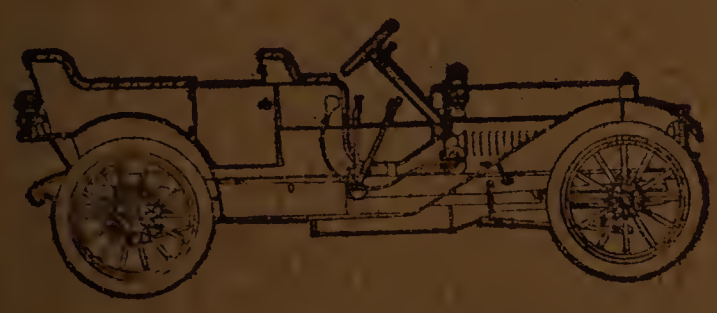

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